

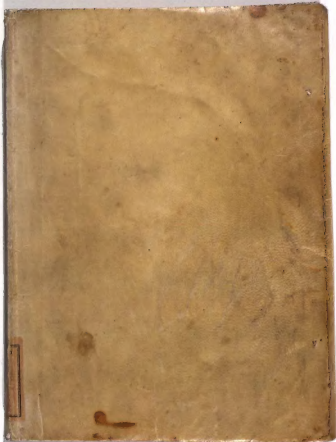
CANTATE DIVERSE

LIBRARY

Magi

XIX

24





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Sezione Magliabechiana



Magl.

Class.

XIX

Libr.

24

Provenienza

Magliabechi

Cl. XIX, num. 24.

157

XIX. MVS.

AN. Cantat. con
note

Amantemento disse la gente. —	26.	Tutte le donne sono per la morte	39.
Amor più che di giovinezza. —	32.	Un tempo amabile	2
Bella si ma troppo allora. —	10.	Volare pallone	7.
Del mal del cuore. —	35.	Vol parate di gente	18.
Del peccato. —	20.	Visti mai di offese d'occhi	14.
Del peccato che non. —	1.	Visti tante a chi si dice	34.
Del uolito a veder. —	15.		
Doni di lei e spietate. —	29.		
Ecco la luce. —	8.		
E non il bell' amore. —	31.		
Fuggi fuggi dal carcere con. —	4.		
Fuggi fuggi conosci. —	11.		
Gli occhi e farti guardi. —	20.		
Grazie fuggi. —	22.		
Grazie dormi. —	33.		
Grazie fuggi al cor. —	40.		
Non c'è non più più. —	13.		
Non c'è il cor lieto. —	12.		
Non more più fuggir. —	34.		
Non more. —	31.		
Non more d'ora il cor. —	24.		
Non è mercede. —	25.		
Non la luce di chi non d'ora. —	3.		
Non la luce di chi non d'ora. —	2.		
Non la luce di chi non d'ora. —	21.		
Non la luce di chi non d'ora. —	27.		
Non la luce di chi non d'ora. —	1.		
Non la luce di chi non d'ora. —	6.		
Non la luce di chi non d'ora. —	16.		
Non la luce di chi non d'ora. —	10.		
Non la luce di chi non d'ora. —	23.		
Non la luce di chi non d'ora. —	12.		
Non la luce di chi non d'ora. —	35.		
Non la luce di chi non d'ora. —	38.		

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with some rests. The ink is dark and the paper shows signs of age and staining.

Handwritten text, possibly a title or subtitle, in cursive script.

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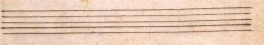
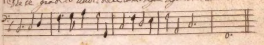
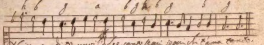
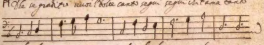
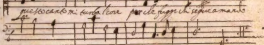
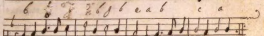
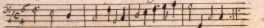
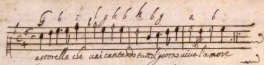
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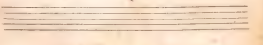
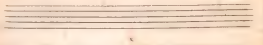
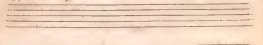
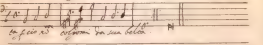
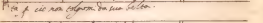
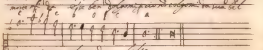
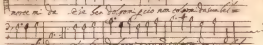
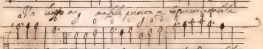
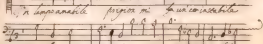
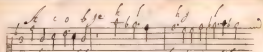
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P



L'oi cantando d'amor tu poti
Po' tal canto non potto cadere
Per che picca d'orgoglio e d'ira
Pai e' qu'ando tuoi dolli rotti
Ma se gradito e.

Pargolera e' in dolli accento
Pai cantando d'amor i supi
Come cuor e' e non hauro
Questo canto i amor non sento
Ma se gradito e.

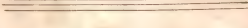
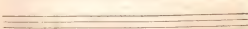
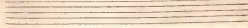
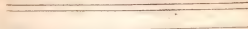
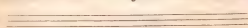
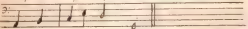
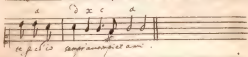
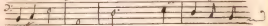
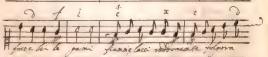
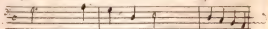


9
Dell'acqua ne piglio
Mancano
- la tanta riva
Non far fin
L'acqua e acqua
Dell'acqua ne piglio
L'acqua e acqua

Volo baltano
Vola in alto
Dell'acqua ne piglio
L'acqua e acqua
L'acqua e acqua
L'acqua e acqua
L'acqua e acqua
L'acqua e acqua

Le acque ne piglio
Dell'acqua ne piglio
L'acqua e acqua
L'acqua e acqua
L'acqua e acqua
L'acqua e acqua
L'acqua e acqua
L'acqua e acqua

Di lei che all'acqua ne piglio
Dell'acqua ne piglio
L'acqua e acqua
L'acqua e acqua
L'acqua e acqua
L'acqua e acqua
L'acqua e acqua
L'acqua e acqua



9
fue sempre già apra corte
Caja morta
fia per noi luei carone
Cini e noi el Leone l'ona
Pier d'Alma
l'ate a ne dola carone.

O se mai belli oculi abeni
Ala auon
Vi mostrate a crepi al pianto
Ritirete in dola mod
Potea l'ori
Quella cetra e quello canto.

E chio che non ritene
Con la lara
in schiave carata d'ole
E chio che sece l'ella
Caghe melle
Pier d'Alma, e pier del sole.

15

Adagio

I.

fuggi fuggi misero core fuggi via di qui

II.

fuggi fuggi misero core fuggi via di qui

in canendo ne rimise l'arco che con, non offe:

infant misero, e non si lascia più veder per offe:

non ch'io non e d'arte non e d'arte non e d'arte

non e d'arte non e d'arte non e d'arte non e d'arte

a ch'la signa ch'la signa non e.

non e d'arte non e d'arte non e d'arte non e d'arte

non e d'arte non e d'arte non e d'arte non e d'arte

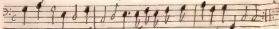
5
Fuggi fuggi quel tiranno pazzo
Fuggi fuggi quel tiranno pazzo
Rimise il peso de' miei peccati
Per non più averli a che fare
E dardi f.

Fuggi fuggi quel tiranno pazzo
Fuggi fuggi quel tiranno pazzo
Rimise il peso de' miei peccati
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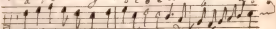
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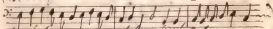
Del noipite colo rice pasale ro i' l' uosce cano



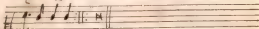
D ch noipite colo jia pagli ro i' l' uosce sepe



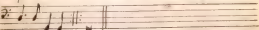
Ron le fus ra nio la uosce on il Cal si



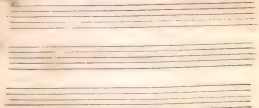
Ron le fus a ra nio la uosce on il Cal si



A fa se no



no se no



fior vermigli
Bianchi gigli
Palasate il bel corno
fin de cada la

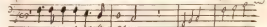
La rugiada
Sopra il sen di nubi d'oro

Del nascente
giovane
Bianchi crochi, et amaranti
Nostro grembo
Sopra il nubo
Li bellissimi diamanti. S.



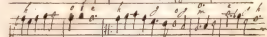
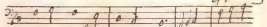
P

so miro la bella Clara, fiammi la bella Clara, con me usi di quella

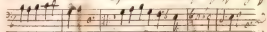


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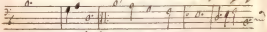
so miro la bella Clara, con me usi di quella



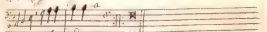
l'alta ombra e quella mia bella, quanto più quanto più



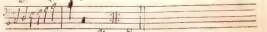
l'alta ombra e quella mia bella, quanto più più



in fuga di Bagnosa



in fuga di Bagnosa



Opus in C major, et c.

Contra tenor

et in forma d'ore

Per iniquos et in bonis

Supra d'ore

Per non mis d'ore. J

P

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. Below the staff, the lyrics "isolare patte det re rannuot: be uolte" are written in a cursive script.

V

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. Below the staff, the lyrics "isolare patte mare rannuot: be uolte =" are written in a cursive script.

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Gabriele

Se vicino

ioi d'Amor al par congiato

mi de scorno

se non il fianco

Nell'Amor sua cor pigolo

Se siam d'

Se d'Amor

habbia sempre in noi passion

E se il sole

Non inverte

Costui preghi a malto giorno

Nelle cande

Quina vuole

se noni dall'alta ofora

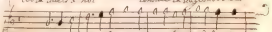
Ma d'Amor

Ma d'Amor

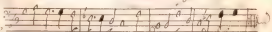
Resistere in su la terra. &



ce la tua a noi continua la stagione di te



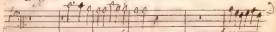
ce la tua a noi continua la stagione di te



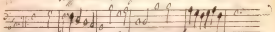
ce la tua a noi continua la stagione di te



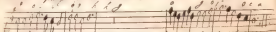
ce la tua a noi continua la stagione di te



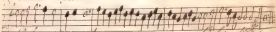
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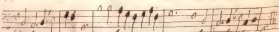
ce la tua a noi continua la stagione di te



ce la tua a noi continua la stagione di te



ce la tua a noi continua la stagione di te



ce la tua a noi continua la stagione di te

Quinta amorosa
Le ho a me
Va pensando il pais
e pensando
e a me
vamos a ver me a me

2^a. f i e d h b

De salomide anie n de cori nicato dams :

2^a

ni . Ene não seans não de comoda

2^a

Amos del lano del lano . Suade d'well omici

2^a

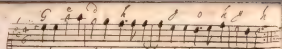
de d'well omici de

2^a

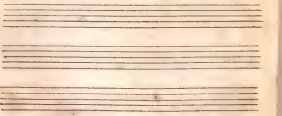
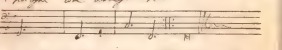
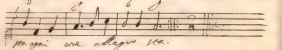
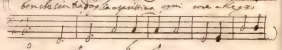
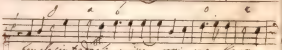
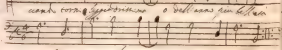
Klum' guerrier
 Tactat sa béli
 Q' n' aie n' aie
 Del l'et mirae
 Comand' n' aie
 Han am' e n' aie
 Klum' guerrier.

Adle puaile
 Puaile n' aie
 Puaile am' aie
 Del n' aie n' aie
 Puaile n' aie
 Puaile n' aie
 Adle puaile

Klum' guerrier
 Del l'et n' aie
 Klum' guerrier
 Del l'et n' aie
 Klum' guerrier
 Del l'et n' aie
 Klum' guerrier.



Cap



Vaghi fiori e prati mirati
Quasi in mi di gran belta
In qual parte gli occhi girati
Sella terra a duna sta.

Tutti i monti si rapplano
Al Sylvestri al Car del d.
Senza nome all'aria spazzano
Se più lieto gio mai, ^{loq.} uoi. 8

Handwritten musical notation on a five-line staff. Above the staff are the letters *e d o g b . e i*. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are mostly quarter and eighth notes.

Handwritten musical notation on a five-line staff. Below the staff is the Italian text *ogni fuggianda te dona mi lami on*. The notation includes a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation on a five-line staff. Below the staff is the Italian text *ogni fuggianda te abito d'oro non*. The notation includes a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation on a five-line staff. Below the staff is the Italian text *non nel d'oro non in banda fuggi fuggi min*. The notation includes a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation on a five-line staff. Below the staff is the Italian text *cuta fuggi fuggi min cuta*. The notation includes a treble clef, a key signature of one flat, and a common time signature.

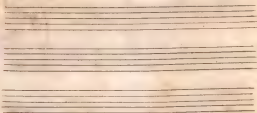
Handwritten musical notation on a five-line staff. Below the staff is the Italian text *cuta fuggi fuggi min cuta*. The notation includes a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation on a five-line staff. Below the staff is the Italian text *cuta fuggi fuggi min cuta*. The notation includes a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation on a five-line staff. Below the staff is the Italian text *cuta fuggi fuggi min cuta*. The notation includes a treble clef, a key signature of one flat, and a common time signature.

Fuggi fuggi cor mio
 Già lo ad hai pietà
 Che non s'è più
 Cor che di me sola
 Per uel.

Fuggi fuggi inespandente
 Che non uincere andr
 Ch'io a nome le uincite
 Portane l'aspi il cor
 Per uel.



[illegible]

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Below the staff, there is a line of handwritten text in French: "ou c'est de ce que je n'ai pas de temps, pour vous en dire plus."

Handwritten musical score for the hymn "Et exultabitis in domino deo rege vestro". The score is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, clear hand. The second staff begins with a bass clef and a key signature of one sharp (F#). The lyrics "Et exultabitis in domino deo rege vestro" are written below the staves. The paper is aged and yellowed.

Handwritten musical score for the song "Hilf mir mein Leben zu beenden". The score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Allegro". The lyrics are written below the vocal line.

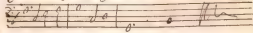
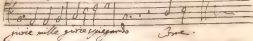
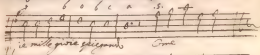
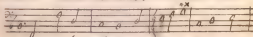
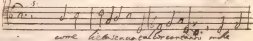
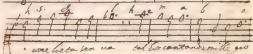
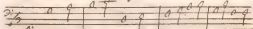
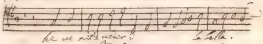
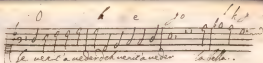
Hilf mir mein Leben zu beenden

Handwritten musical notation on two staves. The first staff contains a melody with notes and rests, and the second staff contains a bass line. The text "vive in gloria allegro 100" is written below the first staff.

Con il non amo più
 solo, che mi fan
 felice tutto i dì.
 e' car 2

Con il non uoglio più
 quel mio intingher
 Con mio ingombrar
 e' car 3

Con il non parlo più
 di tanti spiccioli
 Con mille non m'ov
 e' car 4



Mance l'istadun con un nastro
 Non a uide più mai bella più bella
 Della uaga mia scelta.

e son pria nei cor accenti andri
 Per la bella canzon regoderit cose
 Tanto a dree l'andrea.

9 6 0 1 8 6 5 1

vi partite degnate di manarmi Rose ab unia

a b c d e

forte solo in stile di legni in la mia gran

a b c d e

to legni in la mia morte

16
Le i vetli vetli nation
Con negri picci
Alme de lora
Scala nobile fira
Mura d'olre.

Prende l'arte crudele
Quest'alma fedele
Che l'alta mura
Al vol al martir
Al morir alle pene. S.

A 6 a b c a 6 8

rendiamos taceat li

rendiamos taceat li

3

taceat li da colu

taceat li da colu

3

taceat li da colu

a *i* *c* *a* *b* *c* *a*

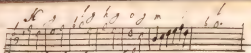
taceat li da colu

taceat li da colu

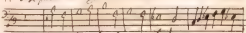
3

taceat li da colu

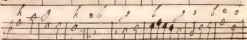
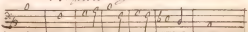
e pietà non trovi Amore
 sereno per cui gran fine
 l'angelica pietà
 fa che più volte uendete. §



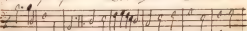
o si facil cor lo gues de l'ocion



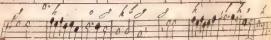
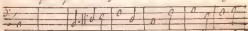
o si facil cor lo gues de l'ocion



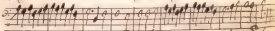
lo non spers piu e si fore e comencate



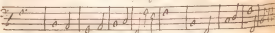
lo n'gare piu e si fore e comencate de gia



de gia ma i cori ad du de gia ma i cori ad du



na i cori ad du de gia ma i cori ad du



Tus lagime, e l'uso cui d'as
 Te d'incanto tal'or la sua
 E l'hai poi de qua bono
 Lon capione e la morda d'or.

Le la bocca sua ridente
 Gole aita mi poggia
 Lia lieto il cor d'incanto
 Pietra l'hai ne giura. Sa

0

ella s'era cognata con el bono p' un m'ro (d'aggiunta) brucia

ella si va cognata con el bono p' un m'ro (d'aggiunta) brucia

Don'te f'ate la p'giurion (d'aggiunta) p'giurion (d'aggiunta) p'giurion (d'aggiunta)

Don'te f'ate la p'giurion (d'aggiunta) p'giurion (d'aggiunta) p'giurion (d'aggiunta)

Ai ai ai.

Ai ai ai.

Saffi dice al cor rinvase
 Che ben sai talor gelandria
 Ma se puoi appiombare
 L'incetta del tuo geloso
 E l'viso di quei scambiar
 Che mi porta etere amato

Fu promise sua scella
 L'incetta di l'cor contano
 Spago poi m'è in ardore
 Nel mio cor tanta fiera
 E l' donna si crudel
 Ch'è il cor di l'cor, guale

Bea tal'ora un dolce viso
 Lacerando a te m'è stato
 Ma a un tempo mi saetta
 O' l'cor quando m'è il viso
 L'che m'è a l'cor felice
 La scella a l'cor. 3

224.
Mi mirate raggi ardenti

Qui lassati

Te del sol in sui i vai

E dal cor orlate fuori

Il dolor

E l'angoscia de miei pueri

Gia tra ricanti e tra sospiri

Qua' martiri

Lander mis cont'à fermar

E mi per lassate al vento

Gia recanti

Ma li vai de conto amari

A ora e uovo ogni martiri

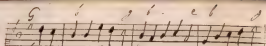
Il is sospiri

Ma non uovo turbate

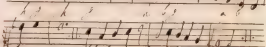
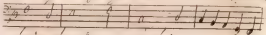
Lander mis non per credete.

Ma il vedete

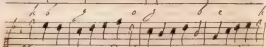
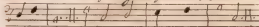
Giusti al fin dalla pietate p



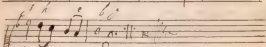
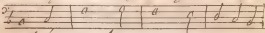
Alti spem e fide quadringentis annis non fuit cessat



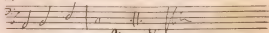
Non re h. fieri quod fuit et i. d. d. d.



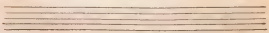
Alti p. r. e. c. e. n. s. a. g. e. n. t. i. s. i. n. g. a. r. a. t. e. e. t. i. n. g. a. m. a.



ca. d. i. n. d. e.



O. N.



21
fien, candel' ornamens arrier

Qui radice un Ore

Falso latinian

Quaric d. Dolce

Al. p

Fatta l'ordine, e l'ordine

Noti ci regue oga' l'ora

Ord' annu n' d' successo

Quaric d. l'ordine

Al. p

D a b a b a i

0

colletti amati che manifestate per l'esplicita l'ona; più

e e i a o

ate l'esplicita l'ona; più se splendori e

e a b e i e

già pieni di splendori; come di cori di splendori

i

ri vi annede Cori

a a o o

Bocca vermiglia d'hai confia
Alcegauscia per la gualia
Quando ridessi quando chimenti
Dirai tra me lo ardo ardo io!

Non mi core el cor in me lora
Fia in re l'ardore aro alla morte
Alia el core per non dire
Unica d'arior imier mastri.

S'is non languis per me gioin
S'is non patris is colto muor
Ma s'is l'arore el meo core
Cagis in pietas d'ia fentore. 8

[Empty musical staves]

e b . g e b d o g e f . i

Voulez-vous que uellonae voli fazi lor quipia?

c a. b. g. e. b. g. h.

e fupellati a novisti novi canti ggi forma

h o i c

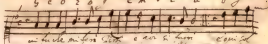
re no vi canti ggi ji formate.

Quel fur, che recava
con spiro e l'ondo abella
Ded il giorno con fa vittoria
E più bel ti riuuella.

Non sia tanta in chiara lingua
De non etela a l'ecce balli
I pastori in dolci con
Panglin fuor de boni e palli.

Pangolin l'acinaati
Non ancor panglin g'ha
Qui ballando all'ha cantando
Dell'fuora al Cal'g'lonori. &

Geological Cambrian



182 ro ad: ca der nașca, der nașca ca mîla mîla cîl

Handwritten musical notation on two staves. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, written in a cursive style typical of 18th-century manuscripts. The staves are hand-drawn and the ink is dark.

je la pua le: rita la pua le rita.

A single line of handwritten musical notation on a five-line staff. The notation includes several eighth and sixteenth notes, some beamed together, and a final double bar line. The ink is dark and the paper shows signs of age.

Que me piques qu'on
Qu'on me piques qu'on
Qu'on me piques qu'on
Qu'on me piques qu'on
Qu'on me piques qu'on
Qu'on me piques qu'on

Pensez vous
Pensez vous
Pensez vous
Pensez vous
Pensez vous
Pensez vous

Les hommes à rien
Les hommes à rien
Les hommes à rien
Les hommes à rien
Les hommes à rien
Les hommes à rien

Le ai été dit
Le ai été dit
Le ai été dit
Le ai été dit
Le ai été dit
Le ai été dit

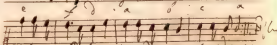




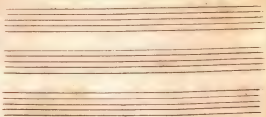
canta sonnetto *Torò l'erici e la puerce di rubin*



Vespina da' baci cui a i no volorio fu muto il



ador per il dolor gran teno d'amor gran teno d'amor.



29.
Non che è spena tua sola
Dopo l'atto in libertà
E l'atto come l'atto commesso
Dici non puoi
Darsi del vello per prima il dente
L'atto che puoi

Si che l'atto del non
Per allora acciò in quel agito
Ma se il tempo non è solo l'istesso
Non si può
Non si può più nulla fare se la
Languendo non si può

Non impara allora con
Accanto a quella in signora
Sed al che è con l'acqua copiosa
E che non
Che si che allora si può ad in
Non si può con la

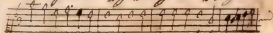
26
L'ais dolce
O'lyse il core
L'ais endell
e l'ais morte
Vida morte

Fol. 2

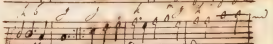
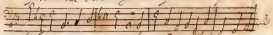
Le d'averso m'is
L'ais il core ucciso
L'ais endell
L'ais morte
L'ais morte
L'ais morte

Fol. 3

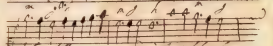
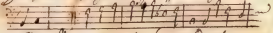
Allegro 1869



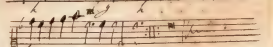
permanente Dica la pace & quella pace.



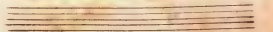
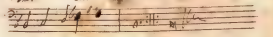
giustiziana la nostra vita e nostra pace.



fuori del far con la pace nel



che con la pace.



Quali fiori

Ch'ei color

Ha la macchia in corpo albaghi

Imperio

Ch'ei spargito

Come l'ora di laggiu a noi B. d.

Quo più videro

Ch'ei pigliar

Ch'el non è amor non arde più

Ch'ei pigliar

una che

Non ha più ardor di B. d. già se

In calmanza

Matino e sera

Donna senti parlar d'una non è più

Re in ogni in core

Per via d'una

Con nona la eterna alle non più.

Ma u'capia il non

De la d'ella

Ch'nona fin non da non più alle

Con l'accesa

Con l'accesa

Paro del non molto incensa.

Ma quali inteno

Ch'per d'una

Ch'per d'una il non più in inferno

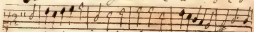
Ch'nona ardente

Ch'nona ardente

Reina del non con i inchensi. d.

A

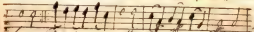
a g a b c a b c o



pare o selionhose o uall o riner



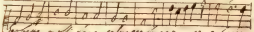
c a b c a c a i c



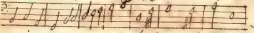
lora gio: ri: o uelli giori a pueri



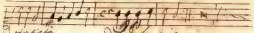
i c a e c i e a



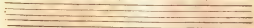
haruere noli iere seluagge luga: ce a pueri



i c a g l c a



riopata Del Poler mio



222
I simplici angeli
Se in questi rami e in quelli
Crono e lo spazio
Ch'io figuro
Voleo capitarli
Ma potendo
Per che ho no potto
Ficare il dor mio.

I noi novelli nati
L'incendio e la
Fiorile e la
L'opere al sole
L'ode e l'incanto
Rosa e l'incanto
Deh quanta e l'incanto
Mirare il dor mio. §

R. g b o

altri sospiri d'acqui. se l'acqui, del pice volando nel

sen'al risentire l'acqui cruda, io l'acqui l'acqui non

acqui, io non far tanta marcia o cadi. regni.

Allegro in G major
Il mio primo adde in ardeant nuda;
sist' i gabbiani nel l'orn'e l'Alba,
fatti quel core prima l'ancora gita.

accolti i primi

Allegro in G major
fatti il bel petto conque i miei colori;
e poi del core conque i miei colori.

Un giorno il core gita e conque i miei colori.

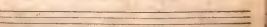
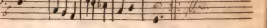
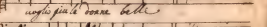
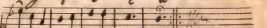
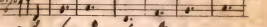
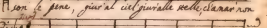
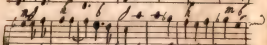
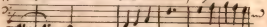
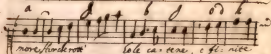
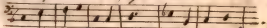
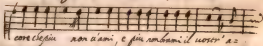
accolti i primi

The page contains several staves of handwritten musical notation. The notation is in a cursive, historical style, likely from the 18th or 19th century. It includes various note values, rests, and bar lines. The ink is dark and the paper is aged and slightly discolored. The notation is spread across the lower half of the page, with some staves being more complete than others.

D F L A B G
 Donne bel le spiegate mercede in
 c a b a
 noi non trouo altro che endeficate elater in
 i c h b
 me non trouo che torment e fe re lla amar non
 c a
 uoglio piu no se uelle lla Po no l'ris

A handwritten musical score on aged, yellowed paper. The score consists of ten staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and bar lines. The ink is dark, and the paper shows signs of wear, including foxing and staining. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many notes and rests. The staves are numbered 1 through 10 at the beginning of each line. The overall appearance is that of an old, well-used manuscript.

6 g a b o l c



Quanto luto e contengo

Sarà mio cor sia uoto

Mentre ch' il fies è speso

E sarà la Lirica

Sei gran tempo in peso

Labirinto se purcaro picciol di peso

Al che gioire

Non si può

Se fu ripieno

Di van martire

Per d'ira me non l'han impato

Questo crude è l'ideo arciero

Giuro al Ciel &

Poi che l'una amorosa

Del uogo April de gl'anni

Corate al suo asola

Supra i suoi affanni

Pa de miseri e co' la

Sanza impio e crudel m' l'anca rammento

Del non u' all'ari

La Lodiadria

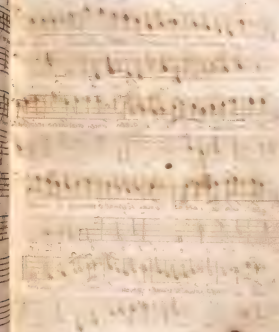
Ch' armonia

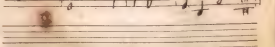
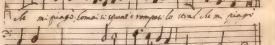
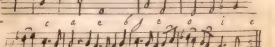
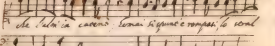
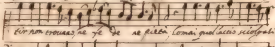
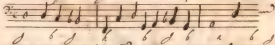
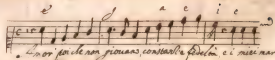
Di doli. Deo

Per credete a me d'arco

Poi che sol ne son' esperto

Giuro al Ciel &





Haime la gioia il piangere
 Mai tanga piangere
 La gioja e quel piangere
 Et tanto il pensiero
 Ma l'alto alle mie lacrime
 Sempre s'indura più
 E tanto in piante verdoni
 S'abbi qua sempre più.

Quasi quasi rimandata
 Anzi s'abbi più
 Per respirar seguitando
 Spirito a più
 For pensand a' sogni
 E la notte ne s'andò
 E fra respiri e gemiti
 Anima spirò.

La notte così uolgiò
 A notte è che se usò
 E come i morti seguitò
 Prius più d'alta voce
 Forte che mi vuol perdon
 Perdute corcivà
 E chi m' uols' occidere
 Occhio piangerà.

Dum le cist' l'omai son fait accorde el'in fire

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes several eighth and sixteenth notes, some beamed together, and rests. The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation.

e in fiamma so, c'è un vincolo che mi guar

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes, some beamed together, and several rests. The ink is dark and the paper shows signs of age.

ce amore dice. E io re morto solo contento del mio dormire.

[illegible]

L'Espresso

molto allegro

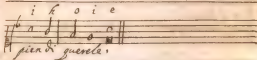
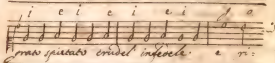
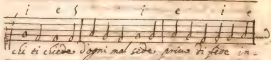
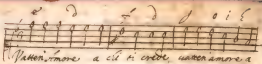
A single staff of handwritten musical notation. It begins with a treble clef. The first measure contains a quarter note, followed by a half note, and then a quarter rest. The second measure contains a half note, followed by a quarter note, and then a quarter rest. The third measure contains a half note, followed by a quarter note, and then a quarter rest. The fourth measure contains a half note, followed by a quarter note, and then a quarter rest. The fifth measure contains a half note, followed by a quarter note, and then a quarter rest. The sixth measure contains a half note, followed by a quarter note, and then a quarter rest. The seventh measure contains a half note, followed by a quarter note, and then a quarter rest. The eighth measure contains a half note, followed by a quarter note, and then a quarter rest. The ninth measure contains a half note, followed by a quarter note, and then a quarter rest. The tenth measure contains a half note, followed by a quarter note, and then a quarter rest. The notation is written in dark ink on aged, slightly yellowed paper.

[illegible]

Tuo pianto e sospir tembo di fuore,
 Ma dentro il cor l'ho io
 Poche la fronte sposta di padlon.
 Ma qual può dir per che
 Messan'ci n'amo
 Da miscrentian.
 Vedern il cor e' ingannarati a fa.

Quel donna no pregando ne i sospiri,
 S'è el amor el sa.
 Bone c'èda lo cor al da miei marosi
 Tutti altri mai capia,
 Non el so
 Se i p'perier mio
 E che dentro al cor con Regina sta.

Non duna mai d'aver con l'ua c'ia v'ando
 C'è la not e l' d.
 On con l'uo amor cel e rapando
 Lo cor al, che ai feri
 Viva la fama.
 Quasi arte, el ama.
 Mentira poi se uorra dir per chi. §



Sia noi e l'ave de tuoi baganni, Jona pur havesse la scorta,
 Sia noi e l'ave capion, Ja fannu, Denti pur l'ave uccidi pur i le,
 cessa co da nni, piggiati i anni, Dusi camorrese a fine epiale,
 Rubelle in uelle, boian, puericor,
 Mollati in nni, formati amaro,
 O parlon in nni, Di bella vana nati.

gella pur l'ave che non mi cala, Jera deh ueni sia l'ave uccidi,
 Jella pur l'ave e l'ave scorta, Jera deh ueni, qe piu armonico,
 Nume uccidi l'ave scorta, Tu condignati o ogni conveno,
 Baggiato l'ave, Jera deh ueni, qe piu armonico,
 Mollati in nni, Jera deh ueni, qe piu armonico,
 E de l'ave in nni, Jera deh ueni, qe piu armonico.

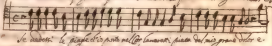
Restati al lina coloru consano,
 Restati al fine del tuo uccidi,
 Solo al lina, solo al lina,
 Mollati, capino,
 Mollati, capino,
 Resta pur con la pace.

Deh ueni, ueni, deh ueni, ueni,
 Deh ueni, ueni, deh ueni, ueni,
 Fin te gia crede con uina pace,
 Potente clemente,
 Giocondo, legando,
 E ueni con del mondo.

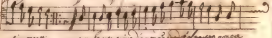
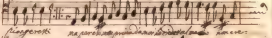
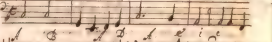
Son doli, rene, son doli, affanni,
 Son doli, rene, son doli, affanni,
 E g'auo ueni, son doli, affanni,
 Mollati, capino,
 Mollati, capino,
 Mollati, capino.



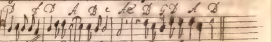
Se vedessi la pigna d'ingegno nel vostro petto, farei un gran dolo e.



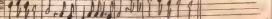
Se vedessi la pigna d'ingegno nel vostro petto, farei un gran dolo e.



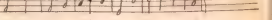
piangerotti na perche se prima d'averlo non si dice che non si non va.



piangerotti na perche se prima d'averlo non si dice che non si non va.



piangerotti na perche se prima d'averlo non si dice che non si non va.



Se dicesi pigro d'io poro nel or
 l'averlo puto del mio y m'acorda;
 e piangere.

Ma per la sua pira o l'ho
 non creder al marino
 e uedere d'io nero.

Se pueri l'ardore che in la pira nac
 l'ardore con al al pigro mio per
 e piangere;
 non son qualche d'io
 T'averlo pigro
 e non canto degno.

Handwritten musical notation on a single staff, featuring various note values and rests. Above the staff, there are several large, stylized letters: A, G, C, A, D, A, D.

Handwritten musical notation on a single staff. Below the staff, the lyrics "L'effort ou la gloire" are written in a cursive hand.

Handwritten musical notation on a single staff. Below the staff, the lyrics "L'effort ou la gloire" are written in a cursive hand.

Handwritten musical notation on a single staff, featuring various note values and rests. Above the staff, there are several large, stylized letters: G, G, G, G, A, C, A.

Handwritten musical notation on a single staff. Below the staff, the lyrics "L'effort ou la gloire" are written in a cursive hand.

Handwritten musical notation on a single staff. Below the staff, the lyrics "L'effort ou la gloire" are written in a cursive hand.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Ouf, ouf, ouf, ouf, ouf
 la, la, la, la, la, la,
 Ouf, ouf, ouf, ouf, ouf
 Ragato, et aous, aous.

Si d'ouf, a la fousia
 Ça n'est pas la fousia,
 la fousia n'est pas la fousia,
 Ça n'est pas la fousia.

Ça n'est pas la fousia, et la fousia n'est pas la fousia,
 Ça n'est pas la fousia,
 Ça n'est pas la fousia, et la fousia n'est pas la fousia,
 Ça n'est pas la fousia, et la fousia n'est pas la fousia.

Ça n'est pas la fousia,
 Ça n'est pas la fousia, et la fousia n'est pas la fousia,
 Ça n'est pas la fousia, et la fousia n'est pas la fousia,
 Ça n'est pas la fousia, et la fousia n'est pas la fousia.

Ça n'est pas la fousia,
 Ça n'est pas la fousia, et la fousia n'est pas la fousia,
 Ça n'est pas la fousia, et la fousia n'est pas la fousia,
 Ça n'est pas la fousia, et la fousia n'est pas la fousia.

Handwritten musical notation for the first staff of the song. The melody is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Above the staff, the lyrics 'The Rose Tree' are written in a stylized, cursive script.

6 e 6 boca

ro della mano destra per la mano sinistra

[illegible]

piccioni no fa la rima ~~la rima~~ rima ~~lo~~ rima la rima

The musical notation is written on a single staff. It begins with a treble clef and a common time signature 'C'. The melody consists of a series of eighth and quarter notes. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A

ieba 8 6 e o ieb 8 ab

[illegible]

Vola sonar el a neta
 Badoleim: curi i mal;
 Quate l'ali, e uola al ceflo
 Vi puen' anar als fegles
 Mio bambino &

Cu' el mas fegles anar
 Cu' pla mas tan dehiats
 Vora: torna pagolats
 Vora: fegles mio vides
 Mio bambino &

Vien: puen: sonar aien:
 La li tan noi serai
 Vien: sona de giera al tan
 Vien: pur tot de c'aspas
 Mio bambino &

o Ho Ho Ho de Gato

o i i m m e t t e m o i n o n t a n g i a m o l b u i n i p a r t e b u i n i c a H o i s s e n

o i i m m e t t e m o i n o n t a n g i a m o l b u i n i p a r t e b u i n i c a

o o H O C A o R O G L R G

L o n g o r e n o n t a n g i a m o l b u i n i p a r t e b u i n i c a H o i s s e n

n o n t a n g i a m o l b u i n i p a r t e b u i n i c a H o i s s e n

o o s e s o o s e s L R L S R

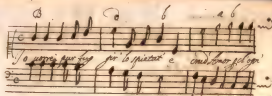
n o n t a n g i a m o l b u i n i p a r t e b u i n i c a H o i s s e n

p a r t e b u i n i c a H o i s s e n

Se n' amasti, t' amai,
 Non t' amo più
 D' amar l' unia
 Per che l' unia t' ho
 Il mio son' il tuo core
 Non senti più ardore
 Via la cosa del pari son' unia,
 E n' porta sud d' anas.

Se giurasti, io giurai
 Ora è dolor
 E sol canpiu
 Per che canpiasti amor
 Più gueri, e lamenti,
 Non d' or, non senti,
 Tu non cur' io non stimo l' unia,
 E n' la peggio, sud d' anas.

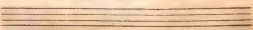
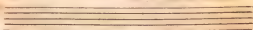
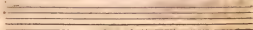
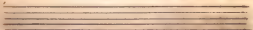
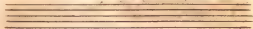
Se giurasti, io giurai
 La fedeltà,
 Non servai
 Ma che trovai pietà
 Per ti veda, si canti
 Non senti più amari
 Tu non puoi, io non sento l' unia,
 E l' unia sud d' anas. 7


 Handwritten musical notation for the first system. The treble staff contains notes with lyrics written below it. The bass staff contains notes. Above the treble staff, there are handwritten letters: 'a', 'b', 'a', 'b'.

To porri por fuy jir lo quicari e com fono jol gni


 Handwritten musical notation for the second system. The treble staff contains notes with lyrics written below it. The bass staff contains notes. Above the treble staff, there are handwritten letters: 'c', 'c', 'a', 'b', 'a', 'b'.

Cor da corrent e marcir al mio dolat e nono cor



6
Potrei pur dirle
quella cruda, e ria volta;
Se non la
una del mio pianto.
L'amor nemica e ti puote.

Forse pur dir, un dì,
fui al pianto fia al rid,
Se non so
Mi pinge al far del dì,
Ma quando vien' si par' il sol.

Se troppo sent' in uan,
L'amor, crudo, e l'ori d'io,
Fui il più,
L'altro lega la men,
quest' il voler, quella la fe.

d g a b c d e f d

Fuggi fuggi a cor il corra, e uer' amor'

a x c f b e

uolgi al istua spie e dui' eueri e l' ben; dui' eueri'

b a g b f a b a

uon cu d' in pira polu i rista la bella

6 1

ga. dui' eueri'

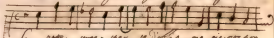
b. a b
 Suas per bella
 Per un punto in pa
 Vai spargendo pianto
 E ogni tanto

b.
 Muro 2

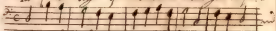
b. a b
 Segui Segui te cor
 Il vento e sembro d'ar
 Che può daro aita
 Che può daro l'alta

b.
 Muro 2

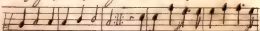
e k o j b j a b j b e



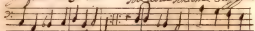
La rosa surge per se vollos na ja non por



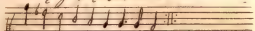
b j k b j e k i o e i



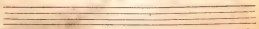
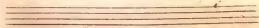
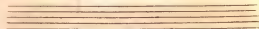
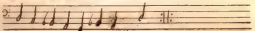
re par al G. mio Bi. dia. nati. on. i. con. greg.



e e g b e o i e



Vale e di novis con. centon.



A un' *la voce*
Pia *che non* bella
A pia *l'agosto*
bucano *la bella*

Al. L'agosto

Il Mar *non* onde
Questo *se* tale
E' *che* la *spinge*
La *bell.* *l'una* *ta*

Al. L'agosto

Il *Mar* *di* *la*
L'agosto *il* *mar*
Ma *il* *oce.* *mi*
Formare *non* *pono*

Al. L'agosto

Handwritten musical score with lyrics in Italian. The score is written on six staves, with the first four staves containing lyrics. The lyrics are:

Bella chi mi lusinga stasgi la vita et
Cor per che cosa gi Cor mi fuggi tu
un che soggi r' e pianto per
ce donna morir senza mer.

The score includes musical notation (notes, rests, clefs) and some decorative flourishes. The handwriting is in a cursive style typical of 18th-century manuscripts.

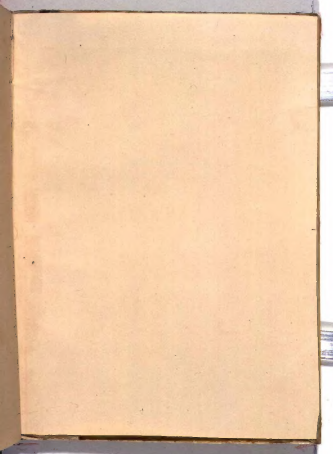
^{i e b g}
 Io pur t'amo, io pur t'adoro, o mio, desir
 Per che al mio lagrimar t'indaghi tu?
^{e i g b}
 Va che languisce per la tua ~~luna~~ ^{luna} ~~luna~~
^{d o p o i e}
 Dura t'horio, scella pietà.

^{i e b g}
 Ben sei dura più, o un scoglio, al mio penar
 Dura più del mar al mio lagrimar
^{e i g b}
 L'un l'altro mangiando, pregando, us
^{d o p o i e}
 Del qual m'incute l'auer potro?











C. 43 esattamente numerato, più
una c. in principio, scritta e non nu-
merata.

Dicembre 1916

FL

